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'no ship have I known so nobly dight with weapons of war and weeds of battle.' Thus *itig ond ūtfūs*, 'splendid and ready' <sup>4</sup> for the journey,' becomes a fine poetic description of a gaudy Viking ship <sup>5</sup> all ready for the ocean, with its vari-colored sail set and filled with the breeze, and the gold-wove banner royal waving from the mast-head. <sup>6</sup>

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#### ENGLISH ADAPTATIONS OF VOLTAIRE'S PLAYS

Professor Lounsbury, in *Shakespeare and Voltaire* (pp. 304-306), and Professor Nettleton, in *The Cambridge History of English Literature* (x, 439), and in *English Drama of The Restoration and Eighteenth Century* (pp. 198 ff., 235 ff.), name adaptations of twelve of Voltaire's plays performed on the English stage from 1734 to 1776. These are *Junius Brutus*, by William Duncombe; *Zara*, *Alzira*, and *Merope*, by Aaron Hill; *Mahomet the Imposter*, by James Miller and John Hoadly; *The Orphan of China*, and *No One's Enemy But His Own*, by Arthur Murphy; *The English Merchant*, by George Colman the Elder; *Almida*, by Madame Celestia; *Zobeide*, by Joseph Cradock; *Orestes*, by Thomas Francklin; and *Semiramis*, by George Ayscough. Professor Lounsbury also refers to Aaron Hill's *Roman Revenge* as drawing from Voltaire's *La Mort de César*, and Professor Nettleton mentions *Cyrus*, by John Hoole, and *Alzuma*, by Arthur Murphy, as notably displaying the influence of the French dramatist.

This list of Voltaire's plays on the English stage may be slightly expanded and amended.

A place on the list is deserved by *Matilda*, a tragedy by Thomas Francklin, acted at Drury Lane, January 29, 1775. It is a "well-naturalized" version of Voltaire's *Adélaïde du Guesclin*, a play later known as *Amélie*, or *Le Duc de Foix*. Correspondence be-

<sup>4</sup> Thorkelin had already proposed *expeditus*.

<sup>5</sup> The Viking ships often carried a red, blue, or green striped sail. They were frequently painted with bright colors above the water line and had shields of different colors fastened along the railing. (V. Guðmundsson in Paul's *Grundriss*<sup>2</sup>, III, 467 ff.)

<sup>6</sup> Professor Bright has called my attention to *itr* having been suggested by Holthausen (ed. 1906) in explanation of *icge* (l. 1107): *icge*, *itge*, weak form of *itig*. However, even if *icge* were a weak adj. here (which is at least doubtful, cf. v. Grienberger, *Anglia*, xxvii, 331) it would, as applied to gold, have to be more nearly synonymous with *scire*, 'brilliant, glittering,' than with *fāh*, 'stained, variegated,' which is closer to the meaning of O. N. *itr*.—The nearly homonymous *inco*ge in *inco*ge-lāfe, dat. sg. (l. 2578) would, but for the troublesome *n*, agree very well inasmuch as swords frequently are called *fāh*, whether with gore or with gold.

tween Francklin and Garrick reveals this source,<sup>1</sup> a source not acknowledged at the presentation of the play, but at once pointed out by contemporary critics,<sup>2</sup> Since 1775 the derivation of the play has been sometimes noticed and sometimes disregarded. Dibdin's *History of the English Stage* (v, 258), and the *Biographia Dramatica* (I, 255, III, 30), notice it, while Genest, in *Some Account of the English Stage* (v, 446), and W. P. Courtenay in his article on Francklin in *The Dictionary of National Biography*, disregard it.

Again, Aaron Hill's *Roman Revenge* belongs, technically at least, to a list of adaptations of Voltaire presented on the English stage. Although never given in a London theatre, it was performed at Bath in the summer of 1753. Miss Dorothy Brewster, Hill's latest and fullest biographer,<sup>3</sup> does not mention this event, but there are references to it in magazines of the period,<sup>4</sup> the 1760 edition of Hill's works supplies the cast, and later historians of the drama make note of the performance.<sup>5</sup>

Of the plays listed as showing the influence of Voltaire, John Hoole's *Cyrus* owes much to another source. Though similar to Voltaire's *Merope* in some details of plot and character, it is a close adaptation of Metastasio's *Ciro Riconosciuto*. The Prologue describes Hoole as

Importing passion from Italian scenes,

and seeking to

. . . nobly copy what was nobly wrought;  
Or where the master's hand but sketch'd the line,  
With happy warmth fill up the bold design.

The periodicals of the time, while they deny originality to Hoole, cite Metastasio, and not Voltaire, as his master.<sup>6</sup>

Finally, into *The Man of the World*, a comedy brought out at Covent Garden May 10, 1781, Charles Macklin wove a thread of action from Voltaire's *Nanine*. This borrowing escaped the notice of his contemporaries, but not of Genest, who twice remarks it (VI, 172, 197). In this lively and oft-revived comedy, a bit of Voltaire's work persisted on the English stage until the middle of the nineteenth century.

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<sup>1</sup> *Private Correspondence of David Garrick*, London, 1831, I, 313; I, 463.

<sup>2</sup> *Critical Review*, XXXIX, 138; *Oxford Magazine*, XII, 5 ff.; *Monthly Miscellany*, III, 62 ff.; *Town and Country Magazine*, VII, 43; *Monthly Review*, LII, 173; *Universal Magazine*, LVI, 35.

<sup>3</sup> Aaron Hill, New York, 1913.

<sup>4</sup> *London Magazine*, XXII, 575; *Monthly Magazine*, x, 30, and x, 79.

<sup>5</sup> *Biographia Dramatica*, III, 219; Genest, *Some Account of the English Stage*, III, 94.

<sup>6</sup> *London Magazine*, XXXVII, 617; *Monthly Review*, XXXIX, 492; *Court Magazine*, IV, 665; *Gentleman's Magazine*, XXXVIII, 579.